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N. BROCK
A DREAMER
CONVENTION PICTURE

PHOTO ERA

The American Journal of Photography

VOL. XV OCTOBER, 1905 NUMBER 4

ON THE TRIMMING OF PHOTOGRAPHIC PRINTS

DAVID GRAY ARCHIBALD

Photographic prints must be trimmed, unless we use the "slip-in-and-about" mounts, of which there is but a limited variety, so these few hints jotted down at my trimming board may interest my fellow photographic workers.

I make little else than platinotype prints, 8 x 10 and under (except solio prints for reproduction work), still the things noted will apply equally well to prints of all sizes and on all kinds of papers. My views are mostly of subjects taken while traveling. Having done this work in some sixteen different countries and under all conditions of weather, from dreary rain to bright sunshine, the variety of my subjects is as great as is the experience I have gained.

To begin with, I believe that the trimming should enhance the value and beauty of the picture, should help to concentrate the attention on the print itself, and should in no wise cause the observer to notice the trimming; hence that it should be artistic, true, and very accurate. The attractiveness of an album of well-trimmed photographs is considerable, as is well demonstrated by the unattractiveness of one made up of views badly trimmed.

If the size of the prints admit of it, it is well to decide upon a size for finished (album) work just a little smaller than the original plate size as taken. This admits of modifying the prints a great deal in trimming and of correcting a great many faults that would otherwise mar their beauty. While doing it, we can often improve the composition of the picture.

For trimming from the artistic standpoint there seem to be no rules that can be given which will be really helpful: it is so much a matter of the taste and pictorial perception of the individual. Artists do not agree upon what is right, and we cannot hope to successfully follow their rather vague instructions. We can do no more than — which is a great deal — honestly do what we think right and thus satisfy ourselves in the matter. By striving to improve our taste by contact and association with good workers and with the careful study of the masters we shall gradually raise our standard of taste and improve the quality of our output. Talking with those who know the good from the bad and reading good works on the subject will act as pleasant helps. Whatever we turn out unaided, as satisfactory to ourselves, is our real present standard of excellence. Quality and not quantity is what tells. Most of the best workers, whose pictures are oftenest seen and admired, produce few pictures, but when the quality of the work is taken into consideration, the quantity can be said to be large.

It is well to "level up" your prints. In doing this I look to see what there is in the print to help me. If there is a sharply defined horizon, as at sea or on water, then there is a certain guide to go by. Measure up from it, marking the distance at two places, using dots made by a pencil to form a guide where to trim. The trimming I do with a sharp knife, guided by the edge of a ruler. Having secured this edge, measure down it the width of the print and trim again. This second cutting gives us two of the four sides, parallel with each other and truly horizontal. The ends may be trimmed off with a "chopper" print trimmer. Almost always we shall find some guiding line somewhere in the print to help us if we carefully look for it.

LAMSON STUDIO CONVENTION PICTURE

If the subject is placed higher on the plate than we wish, we can lower it by trimming more from the bottom than the top. If lower than desired, then it is desirable to trim more from the top and raise it. If too much to one side, then trim more from the opposite side and center it as far as possible. These little helps to a print are useful only when you allow for them by permitting of some waste in trimming. I trim my 8 x 10 work down to 7 1–4 x 9 1–4 inches and find it well to do so.

The trimming machines of the stock dealers are a delusion and a snare. The better class of them only trim approximately true, while the worst kind just "hack" off so much paper. The better plan is to trim top and bottom edges (the important ones) with a sharp knife and a straight edge, always measuring the distance between them accurately and using the machine for cutting off the ends. These ends need not be so true, and with the machine we can trim a little at a time from either end until we take off all we want. I often, when it makes no special difference to the subject in hand, help a print that is too dark by cutting off more of the darker part than the lighter. In case the general effect is too light I trim off more of the lighter portion. Again, I am using

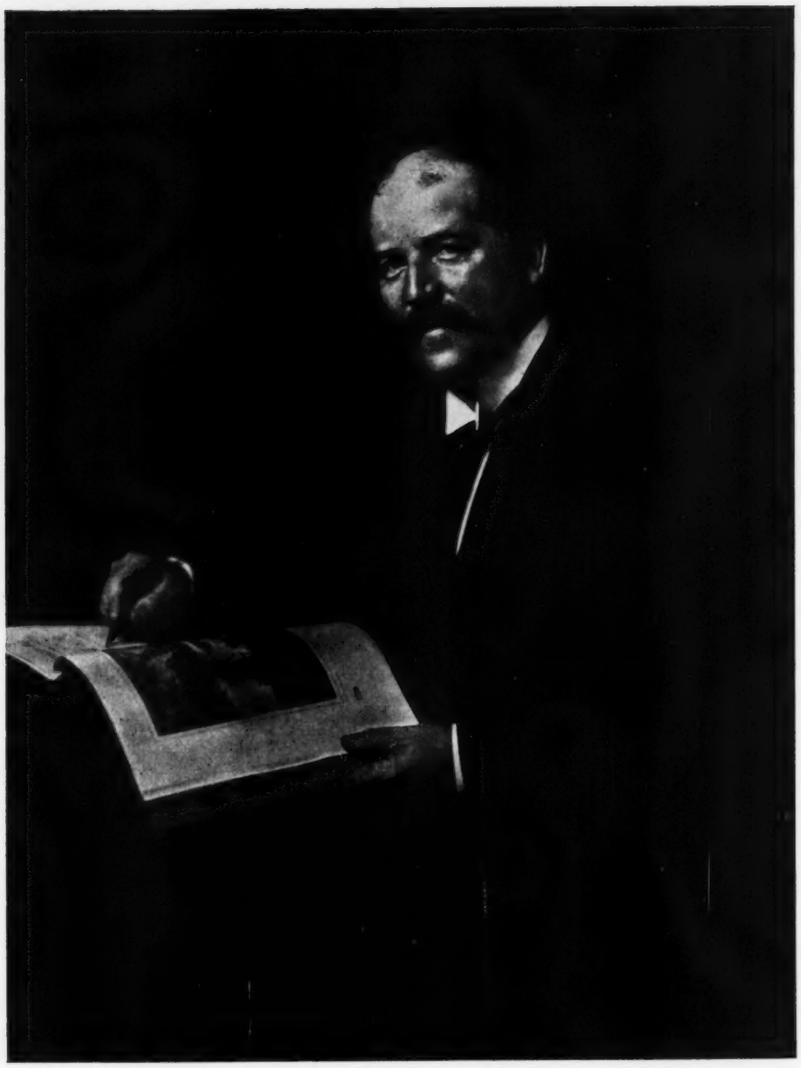
CARL NORDSTROM CONVENTION PICTURE

my allowed margin of waste to help my print. I often even cut down from 8 x 10 to 5 x 7 or smaller and get what of the plate is worth having.

To help improve our perceptions of the beautiful and get better prints we may trim them down gradually, meanwhile carefully considering the effect the trimming has. On good prints, yet to be trimmed, the use of two pieces of L-shaped cardboard is recommended. Overlap their ends and make the rectangular opening of different sizes, etc. This will show where the picture is in the print.

It is only in making albums that you need to keep prints of a certain size. To do this means greater ease in the making and more uniformity in the results. Uniformity of tone adds greatly in making a harmonious whole.

We should look upon trimming a print as if we were considering framing and not trimming it. The mount takes the place of a frame anyway and serves the same purpose,—that of separating it from other prints and of isolating it so as to produce a better effect. It is a great help, rightly and appropriately chosen.



FRANK R. BARROWS
THOMAS HARRISON CUMMINGS
CONVENTION PICTURE

THE PRINCIPLES OF PHOTOGRAPHY BRIEFLY STATED

PHIL M. RILEY

TENTH PAPER — STREET VIEWS

1. *Apparatus.* — Street photography is an art in itself, and although very different in nature and requirements, it is just as worthy of a worker's best effort and careful study as is landscape photography. In fact, so different are these requirements that some attention should be given them. Composition forms such an important part of landscape photography that the ground glass focusing screen with which all folding cameras are fitted becomes almost indispensable. With it the instrument may be set up on a tripod and the picture composed to the best possible advantage in its true size, but the hand camera, however, is constantly proving its superiority for street views, and a tripod for such work is unnecessary as well as undesirable. The best street pictures are always records of life and incident as we see them, entirely free from any visible consciousness on the part of the persons included which shows that they were aware of the camera. Any deliberate and extensive preparation will attract nearly every eye to the operator, and the sentiment of the picture will thus be lost. Moreover, the worker may think himself lucky if, upon emerging from his focusing cloth, he fails to find a ring of persistent street urchins posing about him with "take my picture" on every tongue. People have become quite accustomed to the hand camera, and the worker who has one with the ability to work it quickly can make countless exposures about the streets with scarcely a glance from passers-by. It will be a great help if the photographer happens to have the natural faculty of taking in a pleasing picture at a glance, getting it quickly in the finder and instantly making the exposure, but it can be cultivated with a little practice. All this goes to show that for street photography pure and simple small box cameras of about 4 x 5 size with few bothersome adjustments are, when fitted with good lenses and shutters, most satisfactory. Even the ordinary $3\frac{1}{4}$ x $4\frac{1}{4}$, $3\frac{1}{4}$ x $5\frac{1}{2}$ or 4 x 5 folding type of compact form may be used minus the tripod without attracting much attention if skilfully and quickly handled. Film cameras are very convenient because of the ease and rapidity with which the films may be consecutively presented for exposure. If one prefers plates on account of their low price or for other considerations, a magazine type of camera would seem best adapted to the purpose, and it is to be regretted that some enterprising manufacturer does not put one on the market which is fitted with a rapid lens having the U. S. iris diaphragms and a good shutter with quite a variety of speeds. For the enthusiast who can have whatever he desires and who may occasionally wish to make views of very rapidly moving objects, such as trotting horses, automobiles, trains, and the like, one of the several cameras now on the market which permit of focusing and watching an upright image the exact size of the plate up to the moment of exposure and are fitted with focal plane shutters will be found excellent.

2. *Finders.* — In hand-camera work the importance of an accurate finder at once becomes evident, and since the trouble usually is that the finder includes more than the lens, a test can easily be made and the fault corrected. Set up the camera and make and develop an exposure, meantime leaving the camera just as it was. Then compare the image in the finder with the developed negative. All objects or parts of objects seen in the finder which do not appear in the negative should be blocked out. If the camera gives a square picture, this is easily done by making and pasting in proper position over the top of the finder a tiny mask of opaque paper having a square opening of the right size to permit only the objects seen in the negative to be visible in the finder. Cameras giving pictures rectangular in shape, such as 4 x 5, cannot be treated in this way unless there are two finders, one for vertical and another for horizontal views. Should this be the case, one finder may be covered with a permanent vertical mask and the other with one for horizontal views. Folding cameras have one hooded reversible finder and therefore cannot be permanently masked. A good method is to have two masks of thin sheet brass the size and shape of the top of the finder, or perhaps a trifle wider, so that they will fit

S. H. LIFSHEY CONVENTION PICTURE

in tightly between the sides of the hood. In each of these masks an opening should be made of proper size and proportion, as indicated by a test negative, so that when one of them is laid flat on the top of the finder and pushed in between the sides of the hood until it touches the hood in front a vertical picture can be seen through the opening, or if the other mask is used, a horizontal picture appears. It takes but a little while to test and correct the finder in this way, and the certainty of knowing just what will be found on the negative amply repays one for the time spent. If by chance the lens shows more than the finder, note the difference so as to allow for it in actual work, or better, get a new finder. Any hand camera not fitted with a small spirit level will be greatly improved by its addition to the equipment. They cost but a few cents and can be accurately mounted with a little care.

3. *Lenses.* — A much better lens is necessary for street work than is required in making landscape views. Two important reasons may be given for this. First, the many straight lines of buildings and curbstones must be rendered as such without curvilinear distortion, and this requires at least a rectilinear lens. Second, the rapidity of moving objects in the streets often requires a very rapid lens, that is to say, one giving a sharp image with a large stop, so that

JAMES WOODWORTH PORTER CONVENTION PICTURE

rapid exposures may be given as well as proper timing of the plate. The lens should at least have a speed of f. 8 (U. S. Stop No. 4), and one of still greater rapidity is much to be desired. In fact such a lens is indispensable if street photography is to be attempted on dull or wet days. It is far better to have a good lens in a cheap camera than vice versa, and the photographer who owns a good anastigmat with a speed of f. 5.6, whose focal length is the diagonal of the negative or a little longer, will find it of great advantage in nearly every branch of work, for it can easily be transferred from one camera to another and its single combinations may be used as long focus landscape lenses. The choice of a lens, of course, depends upon what we shall require of it and what we can afford. If we are content to confine ourselves to very ordinary street work in bright sunshine, a lens working at f. 8 will answer, but anything out of this class requires a more rapid lens. This brings us face to face with the problem of exposure, a consideration of which should settle some of our difficulties as to requirements, also telling us just what we can and cannot do with the lens we have.

4. *Exposure.* — In no other branch of photography is this problem of exposure so complex, the more so because there is usually time for but little thought or calculation, while tables or meters

are entirely out of the question. Views must be made upon the impulse of the moment, when a pleasing situation presents itself. For this reason there seems to be no method but to study the subject and so master the requirements of the work that when the pleasing situation does present itself the worker seems to *feel* instantly what the exposure must be. Without doubt most of the trouble experienced by beginners is the result of underexposure, either because too great dependence is placed upon the speed of plates when a lens of small working aperture is used, or because the shutter speed is much greater than the subject demands. This latter reason is by far the more common source of difficulty. Most beginners seem to get the idea that tremendous shutter speeds are necessary for all street pictures. As a matter of fact, however, a large majority of such views which are made in good light need no more rapid exposure than is required for their correct timing. It is only at intervals that an exposure shorter than 1–50 second is necessary, and 1–25 second is very often sufficiently rapid. However, this is not always the case, and the worker must be prepared for emergencies.

Objects.	Per Hour.	Per Second.	Per Second over Plate.						Approximate Full Exposures.			Approximate Full Exposures at 60 Degrees.		
			25 ft. away.		50 ft. away.		100 ft. away.							
			6 in. Focus.	6½ in. Focus.	6 in. Focus.	6½ in. Focus.	6 in. Focus.	6½ in. Focus.	25 ft. away.	50 ft. away.	100 ft. away.	25 ft. away.	50 ft. away.	100 ft. away.
Pedestrians.	3 miles	52.8 inches	1.056	1.111	.528	.555	.264	.277	1/125	1/60	1/30	1/60	1/30	1/15
Cabs, Carriages, Bicycles, Trolley Cars in more or less crowded city streets.	6 miles	105.6 inches	2.112	2.222	1.056	1.111	.528	.555	1/250	1/125	1/60	1/125	1/60	1/30
Fast Trolley Cars, Horseback Riders, Automobiles in city streets.	8 miles	140.8 inches	2.816	2.964	1.408	1.482	.704	.741	1/300	1/150	1/80	1/150	1/80	1/40

In the table accompanying this paper will be found listed the moving objects which usually appear in street views, and to the right of these is given an approximation of their maximum speed in miles per hour under ordinary circumstances. The next column to the right gives the number of inches per second which the same objects will travel. 4 x 5 cameras are usually fitted with lenses of 6, 6¼, and 6½ inches focal length. A lens of 6-inch focus gives an image of an object 25 feet away 1–50 of its true size, at 50 feet 1–100, and at 100 feet 1–200. Corresponding figures for a lens of 6½-inch focus are about as follows: 1–47.5 at 25 feet, 1–95 at 50 feet, and 1–190 at 100 feet. Using these figures as ratios we may find the number of inches per second which the image of the moving object will travel over the plate when the object itself is at the stated distances from the camera and with lenses of the stated focal lengths. For instance, if a cab is traveling at the rate of 6 miles per hour and its image is thrown on the plate by a lens of 6½-inch focus, the image will move over the plate at the rate of 2.222 inches per second. Thus we may say that the amount of motion is 222.2 times greater than may be permitted for securing a perfectly sharp picture, and therefore an exposure of 1–222 second will be necessary. Carrying out this idea and considering only the lens of 6½-inch focus, which demands the more rapid exposures, we secure the approximate full exposures of the next column to the right. Notice that in every case the approximations are more rapid than absolutely required, so as to bring the figures more nearly within the range of the ordinary shutter and also to insure getting absolutely sharp views.

GEORGE H. HASTINGS
HERBERT W. TAYLOR

CONVENTION PICTURE

Now these figures are calculated for objects passing directly by the operator at right angles to the direction in which he is facing and at the stated distances away. How often does one make a view of this kind — that is to say, a view straight across the street from side to side, and catch the moving object broadside as it flashes past? One almost never does. Such photographs have no claim to beauty and are difficult to make because of the great shutter speed required. Good composition usually demands pointing the camera more nearly in the direction taken by the street itself, or at an angle of from 60 to 80 degrees from the direction mentioned in the first sentence of this paragraph. This not only gives better perspective, but enables the operator to photograph moving objects while approaching toward or receding from him, thus reducing the apparent rapidity of motion. Let us suppose that we see a cab approaching, which when directly in front of us must pass about 25 feet away, provided it continues in a straight course. If we turn the camera toward the approaching cab at an angle of 60 degrees from a direction straight across the street from side to side, the cab will be seen in the finder when 50 feet away, and so we may reduce the exposure one half, or 1–125 instead of 1–250 second. But we also notice that the apparent rapidity of motion when objects are approaching or receding is much less than if passing directly in front of us at the same distance away. In fact, the exposure may again be cut in half for this, so that 1–60 instead of 1–125 second will be sufficient. Without moving the camera, let us sup-

pose that the cab so changes its course that it will appear in the finder when at a distance of 25 instead of 50 feet. The distance would seem to indicate 1–250 second, but we are still viewing the object at an angle of 60 degrees, and the exposure may therefore be cut in half, making it 1–125 second. In other words, viewing at this angle reduces the apparent rapidity of motion and consequent exposure one half, thus giving us the figures in the final column of the table. It is often desirable to point the camera in almost the same direction taken by the street, and this makes still longer exposures possible. Good shutters usually give a speed of 1–100 second, and it should be noticed that in only two instances is a greater speed required when photographing at an angle of 60 degrees. The reader should also bear in mind the fact that the speeds given in the table are maximum under ordinary conditions and that the exposures given will rarely need to be as rapid as indicated. Cabs, cars, carriages, and bicycles — I omit automobiles — often move no faster than pedestrians, and at such times require no greater exposure. One must use judgment in the matter, but the novice will be surprised to find how much motion may be secured without blur by the exposure necessary for correct timing of the plate. Much also depends upon seizing the right opportunity to make an exposure; 1–50 second may be sufficiently rapid at the instant, but five seconds later 1–200 second would not give a sharp picture. All this proves that focal plane shutters are entirely unnecessary for making the most artistic street pictures, and also that the ordinary shutter, giving a speed of 1–100 second, will do all that is usually required. The table shows that 1–150 second is the highest speed needed for ordinary work, and one at least of the pneumatic shutters now on the market will give this speed.

Having formed some idea of the exposures necessitated by the rapidity of movement, the worker must not forget to consider the exposures required for correct timing of the plate. These may be found in Table I of the third paper of this series, which appeared in March. Exposures there given are calculated for the fastest plates and films, which should be used exclusively for all street work. A list of these will be found opposite Class I of Table II in the same paper. At this point the reader should have in mind a very clear distinction between what may be termed rapid exposures and small exposures, slow exposures and large exposures. "Large" and "small" seem peculiar terms to employ, but the distinction to be emphasized is between the duration of the exposure and the amount of light passing through the lens in that duration of time — that is, the distinction between exposures by the shutter and exposures by the diaphragm. In open landscape work where there is practically no movement an exposure of 1–100 second may be correct for the timing of the plate with Stop No. 8, but the fastest speed of the shutter is 1–50, so we stop down to No. 16 and get a correctly timed negative. This is commonly and incorrectly called a more rapid exposure than if Stop No. 8 had been used. The rapidity of the shutter's action was just the same, but the amount of light which passed through the lens had been reduced one half. In other words, it was a "small" exposure. With this illustration of the terms large and small let us compare the two tables.

A few moments' study will convince us that we shall find an anastigmatic lens of great advantage in making it possible to give an extremely rapid exposure and still time the plate correctly — give a "large" exposure. Suppose a street view is to be made in February at 2 P.M. An exposure of 1–20 second is required for correct timing with Stop No. 8, but the principal object in the view is a rapidly moving trolley car about 50 feet away, and this requires 1–80 second to get a sharp image. With an anastigmatic lens we set the shutter at the rapid speed necessary and open the diaphragm to Stop No. 2 and get a correctly timed negative without blur, for the stop used allows as much light to pass through the lens in 1–80 second as would pass through Stop No. 8 in 1–20 second. Another view is to be made on a dull rainy day in September at 1 P.M. Correct timing requires $\frac{1}{8}$ second, but a man and woman walking about 50 feet away require 1–30 second. We again set the shutter at the rapid speed required and open the diaphragm to Stop No. 2 and get a correctly timed negative. A third picture is to be made in June at 9 A.M. and requires 1–50 second. The nearest moving object is a cab probably 100 feet away, and an exposure of 1–30 second will give a sharp image. In this case correct timing requires a more

CONVENTION PICTURE

FRANK MOORE CONVENTION PICTURE

rapid exposure than the moving object, and we therefore give 1–50 second. Always calculate exposure with reference to the fastest moving object in the view which is near enough to appear so in the finder. Do not forget that it sometimes occurs that a man walking three miles per hour appears, because of his nearness to the lens, to be moving faster than a cab which is in reality going six miles per hour. These tables are of course intended for a study of the subject and not for reference in the field. The worker should retain in mind as much as possible of them and be ready to put what he has learned into practice at a moment's notice.

5. *Shadows.* — City streets are often partly and sometimes wholly in shadow, and here again we find a rapid lens of great help. A street view wholly in the shadow cast by tall buildings usually requires double the ordinary exposure in winter or late in the summer afternoons, when there is little contrast between the high lights and shadows, and nearly if not quite four times the normal timing in summer, toward the middle of the day. Scenes which are partly in the shadow and partly in the light should be given about double exposure when the shadows are very near, but if the nearest of them are from 35 to 50 feet or more distant, the ordinary exposure will be best.

6. *Composition.* — It is in composition that the photographer is especially hampered. The painter builds his picture with the objects he desires in it, and can convey his thought by placing them on whatever portion of the canvas best suits him — he has entire control over selection

J. C. STRAUSS CONVENTION PICTURE

and arrangement. The photographer has a picture before him which he may take or not, as he wishes — he has control over selection. Arrangement is another matter. Buildings and the lines of streets cannot be changed at will, and therefore composition in photography becomes merely the choice of a point of view and a favorable time of day or condition of atmosphere. If these three conditions are not satisfactory, it will be useless to waste a plate. Unity and simplicity should ever be kept in mind, for they are the keys of successful composition. There should always be some principal object of interest, and the others should all be subordinated to it. This idea of principality and subordination is usually secured by means of light and shade, differences of focus and lines. Lines furnish the easiest means in street pictures, and for this reason the principal one should usually converge toward the point of chief interest, for if they run in a different direction the eye will probably be led away from that point, although unconsciously. Do not, as a rule, attempt pictures straight across a street from side to side or directly up or down the middle. Angles from 60 to 80 degrees are best. Such views will lead the prominent lines diagonally across the plate, and the worker should strive by this method to secure a great variety in the size of the angles formed by these lines. The chief objections to a view directly up the middle of a street are that the angles are nearly all of the same size and most of the lines converge toward the center of the plate, which is its weakest point. If a line does not improve a picture, make sure that it is not a detriment to it. There are exceptions to all rules, and so

FREDERICK A. FRIZELL CONVENTION PICTURE

there are times when it is neither possible nor beneficial to have conspicuous lines leading toward the principal object. In such cases the character of the object itself will usually be sufficient to hold the attention, but care should be used to exclude strong lines which may lead the eye away from the point of interest. For such exceptions to precedent no better rule or advice can be advocated than the study of good pictures made by artists of repute. Notice the principles they have followed and try to apply them in your own work.

The sky-line is very prominent, and straight lines forming a V-shape should be avoided. Strive for variety rather than monotony; as a usual thing the more irregular the sky-line may be, the better. A slight change in the point of view may sometimes include a church spire, a tree, or other object which will break the monotony. People and other moving objects must often be made to form the chief interest, and we must therefore wait until they reach such a point in the view that they will bear a pleasing relation to the other objects included. Always hold the camera level, to avoid distortion, for it shows very plainly in street work. Regulate the foreground by the height of the instrument from the ground. Ordinarily hold it as high as possible and still be able to see into the finder, so that the picture will look as the scene did to the eye. Short views should be made with the camera at about the level of the waist. If more foreground is desired, lower the camera, if less, raise it, but do not tilt it upward or downward. When the principal object of interest is near the camera the foreground may occupy as much as two thirds of the picture, but if it is a considerable distance away, not over one third of the picture space should be given up to it.

J. A. LORENZ
EDITH THOMPSON, PIANIST

WILL ARMSTRONG
JOSEPHINE KNIGHT, SOPRANO

GARO
BERTHA CUSHING CHILD, CONTRALTO

Artists of the PHOTO ERA Concert given in honor of the Photographers' Association of America, August, 1905.

A. W. CORLIS CONVENTION PICTURE

STAND DEVELOPMENT

ASSOCIATE EDITOR

Although stand development is no new process, but one long known and much used abroad, it has apparently found few advocates in this country. One obstacle, perhaps, has been the difficulty of getting a developing tank fulfilling all requirements. My early essays in the method were made with a grooved fixing bath of hard rubber or glass, which was filled with dilute developer, and into which the plates were dropped. There are some disadvantages connected with the use of this form of tank. It is usually not much deeper than the plates which it holds. Consequently, if it is filled to cover the negative when only one is put in, it overflows when it is full of plates. Again, the depth of solution above the plates is not great, and the top layer is likely to oxidize rapidly with some developers, which results in the plates being insufficiently developed at the top edge. It is also difficult to remove single plates for examination from time to time, as is necessary. Such a tank, however, will give satisfactory results if the plates are carefully immersed to avoid the formation of air-bubbles, and if they are turned upside down two or three times during the course of development. If a glass tank is used, it must be covered light-tight during development.

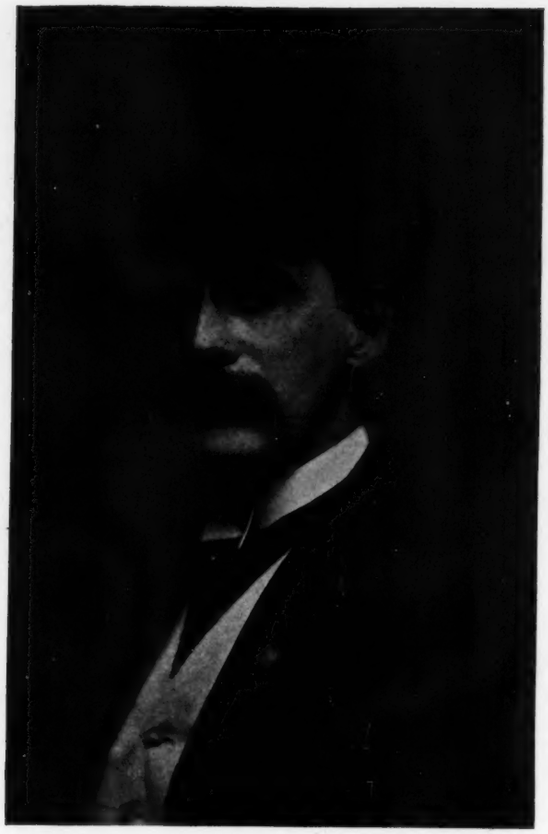
Far more convenient is a tank of the Hauff form, which may now be had in this country under the name of the "Auto-Tank." This is a zinc box about twice as tall as the plates to

A. T. PROCTOR CONVENTION PICTURE

be developed in it, and fitted with a cover. Within the box is a removable bottomless basket with grooved sides similar to an ordinary fixing box. Each groove will easily accommodate two plates placed back to back, and I am in the habit of developing fourteen 4 x 5 plates at one time. I have found it necessary to place only one plate in each outside groove, and to turn its face inward, otherwise the grooves on the side appear as vertical streaks after development.

In the use of the Hauff tank, enough dilute developer is poured in to fill it a couple of inches above the top of the plates. The plates are then put in the basket, either singly or back to back, as the number may necessitate, and observing the precaution just mentioned for the outer groove. All of this is naturally done in the dark room. The basket is then lowered steadily and cautiously into the developer, to avoid the formation of air-bells. To remove them if formed, the basket is then lifted out of the developer and replaced three or four times. The cover is now put on and the tank left to itself for a while.

The time necessary for development naturally depends on the dilution of the developer. Some experts prefer a developer which will do its work in an hour or even less; others use one at such a dilution that the process lasts over night. Most persons find two hours a convenient time. This will be attained by employing a developer about one tenth of the usual strength. In using such a solution, the plates should be examined at the end of fifteen minutes. The relative exposures can then be easily determined. On plates much overexposed, the image



MARY CARNELL
CHAS. WESLEY HEARN

CONVENTION PICTURE
PRESIDENT, P. A. OF A.

is likely to be fully out in all details, and such a plate should be removed and treated with strong, well-restrained developer. This gives contrast, but for those who like thin negatives, the plate may be given a bath of alkali with little developer to get strength. Such a negative is much better for subsequent enlargement. If allowed to fully develop in the tank, the result will be a very dense negative, requiring long printing time. An underexposed plate will possibly hardly have started. For all underexposed plates continued tank development is best. It will bring out all there is without danger of either chemical or physical fog, if the proper developer is being employed. Normally exposed plates will show this fact clearly by their brilliant appearance. The tank may now be covered again, and development allowed to progress to completion, examination being made at the proper intervals. The plates must be very fully developed, as they may lose much in fixing. An acid fixing bath is usually recommended, but I object to its use on principle, as it is always in a chemically unstable state, and likely to leave in the negative the seeds of future deterioration.

As to the developing agent, most of them may be and have been used, even pyro, although it is least suitable, on account of its rapid change when in contact with the air. When it is used the tank must be full and closed practically air-tight. The developer most often advocated is glycin, which in fact finds almost no other employment. It works clearly, does not lose as much in fixing as some others, and is exceptionally stable in dilute solution. Moreover, plates left in it even as long as twenty-four hours are said to be absolutely free from chemical fog.

W. NEAL WALDEN CONVENTION PICTURE

I have personally used glycin with good results, but because I always have ortol made up for developing papers, I usually employ it for stand development and also in the kodak developing machine. For the machine I use Hauff's ortol tubes, one part of each solution and one part of water, while for the tank I add eighteen or twenty parts of water, and find development complete in two to three hours. The same developer might be used in the development of films by the new Eastman method, but I have had as yet no opportunity to try this.

For the benefit of experimenters, or those who may have partiality for other developers, I append several of the approved formulas: —

Glycin, according to Dr. A. Bogisch: 400 ccm. warm water; 5 grams sodium sulphite crystals; 75 grams sodium carbonate crystals; 5 grams glycin. After complete solution dilute with cold water to make 2500 ccm. The addition of a greater quantity of sulphite is likely to cause dichroic fog. The solution should be used at about 60° and the development is complete in from 20 to 60 minutes, according to the exposure.

Edinol, according to Englisch: 1 gram edinol; 1 gram sodium sulphite crystals; 1000 ccm. water. Add from 2 to 5 grams of dry sodium or potassium carbonate, according as over or under exposure is suspected. This developer is especially suitable for correcting errors of exposure.

Hydrochinon: 1000 ccm. water; 7.5 grams hydrochinon; 10 grams yellow prussiate of potash; 5 grams borax; 75 grams sodium carbonate crystals; 25 grams potassium carbonate. Add from 40 to 60 ccm. of this solution to 1000 ccm. water. Time of development two to three hours.

Meydenbauer's formulas: Make two standard solutions; (A) 1000 ccm. water and 200 grams sodium sulphite crystals; (B) 1000 ccm. water and 200 grams potassium carbonate. Pyrogallol: 100 ccm. solution A; 100 ccm. solution B; 8000 to 10,000 ccm. water; 2 grams dry pyro. Alum bath before fixing. Amidol: 1000 ccm. solution A; 8000 to 9000 ccm. water; 20 grams amidol. Acid fixing bath. Glycin: 125 ccm. solution A; 125 ccm. solution B; 3000 to 5000 ccm. water; 15 grams glycin. Acid fixing bath. Development may last several hours with any of these formulas, but the amount of water in the solutions for use may be varied at will to make the time convenient.

Cramer formula: 32 ounces water; 2 ounces dry sodium carbonate; 1 to 1.5 ounces dry sodium sulphite, according to color of negative desired; 30 grains ammonium bromide; 30 grains citric acid; 1 dram hydrochinon; 2 drams glycin; 2 drams metol; 4 drams pyro. Dissolve in order given. This solution must be kept in tightly corked full bottles, preferably holding the exact amount needed for one filling of the tank. For use, add one ounce of stock solution to a pint of water. The developer should be used fresh and at a temperature of 65°.

The advantages of tank development are the minimum of time necessary to spend in the dark room in poor light and often with insufficient ventilation; the uniform fine quality and even grain of the resultant negatives; the freedom from fog; and the equalizing of errors of exposure which is possible. The best attainable results are gotten from every negative with the minimum of trouble and attention.

WHAT THE MICROSCOPE SEES IN THE PRINT

C. H. CLAUDY

In the first instalment of this series, I promised to enter more fully into the details of the lenses used to get the various magnifications, before telling of the construction of photographic prints as delineated by the microscope. On the instrument I used to make the photomicrographs accompanying this series are three objectives of two inches, two thirds, and one sixth inch. This does not mean, as you might suppose, that the respective focuses of these lenses are indicated by the distance which gives the lens its name. What it does mean is that a lens of say two thirds of an inch focus, magnifies as much as a simple lens of two thirds of an inch, although the actual focus of the microscopic objective may be either greater or less. Microscopic objectives are made with a magnification equal to that given by a simple lens of one fiftieth of an inch and designated as a one fiftieth, but their actual working distance is much greater, otherwise they would be, for all practical purposes, quite useless.

The three objectives are screwed into what is called a triple nosepiece, and by simply turning this piece of apparatus around on its pivot, any one of the three lenses can be brought into alignment with the tube. The upper end of the tube receives the eyepiece, which is usually designated by an arbitrary number, as number two, or by the number of diameters it will magnify (much the more sensible method), as x 8. There are three in the outfit used to make these photomicrographs, and thus I could get, at will, nine combinations, producing, with the same draw of the camera, nine different magnifications. The length of draw in photomicroscopy is as important, as to size of image, as it is in pin-hole photography, although the limit is restricted with any one combination, as too large an image circle is very hard to focus.

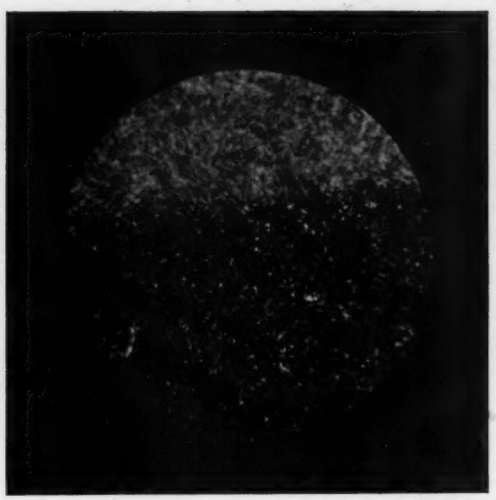
Beneath the stage is an instrument called an Abbe condenser (from its inventor), which

THEODORE EITEL LANDSCAPE STUDY

throws a powerful beam of light through the object into the microscopic objective. This condenser is fitted with a means for stopping out the central portion of the cone light it throws and projecting slanting beams of light from all round the central, dark stop. The result is that the beams of light play on the object, but miss the microscopic objective, and the object is seen as illuminated by reflected light against a black background. This was the method used in making the crystalline photomicrographs which will illustrate the third and concluding story of this series.

In taking up prints, it was natural that I should start to look at a piece of solio. Solio is common, always to be found, and interesting to a great many people. So from a solio print of a landscape, in which appeared a tree with a sign reading, "Positively no gunning," I cut a small part of the sign, and with a magnification of twenty diameters,—four hundred times,—secured by using the two inch objective, the x 12 eyepiece and without the Abbe, but with a stand condenser, four-inch draw and three-minute exposure by reflected light, I secured the accompanying illustration. If the reproduction at all does the original justice, I am sure you will wonder at the perfection of detail shown by this paper. There are, to be sure, a few sundry dark spots (which I take to be oxidized free silver grains on the surface of the paper), and the outline of the letters is soft and rounded. But at such a magnification, to see no irregularities, no hills and valleys of paper shreds, no difficult-to-discern boundary between high light and shadow, is a surprise! No wonder solio (or any glossy p. o. p.) gets all the detail out of the negative and that the rest of the papers, good as they are in other respects, fail in that one particular, to some extent. Just to show you how great the destroying effect is of a thick coat

SOLIO ENLARGED 20 DIAMETERS



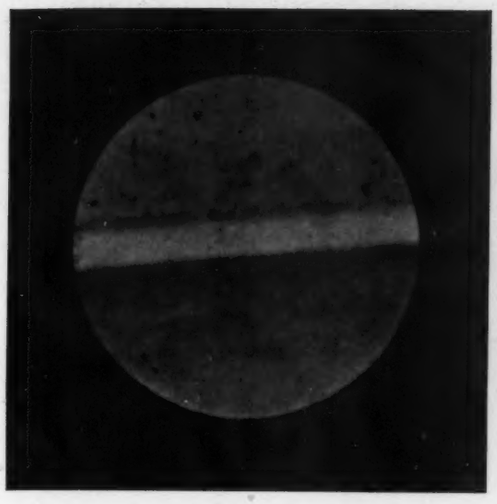
OILED SOLIO ENLARGED 30 DIAMETERS

of gelatine squeegeed on a ferrotype plate, I oiled a bit of solio, so that the paper and emulsion should be transparent, and photomicrographed the thus prepared specimen.

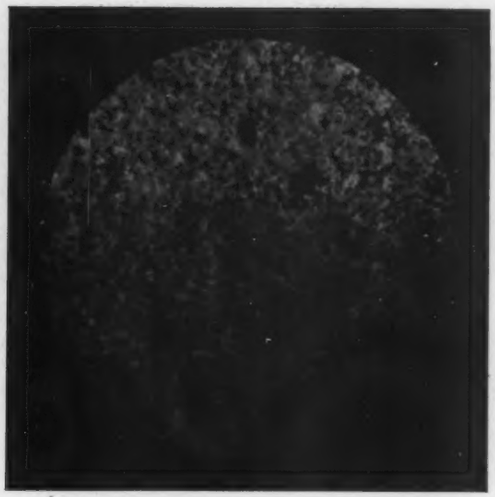
The magnification is here thirty diameters. The same combination of objective and eyepiece was used, but the Abbe condenser was swung in below the stage and a longer draw, producing a larger image circle, was used. It is hardly credible that this and the first photomicrograph were produced from the same object. Yet such is the case. The oil has the effect of breaking up the opacity of the paper and letting a strong light through. The resulting picture is the effect of shadows, or rather the image is caused by the obstruction to the beam of light, by the texture of the paper, which of course casts sharply defined shadows, in intensity varying with the texture of the paper. This is the texture which we would get in all photographs coated on such stock were it not that the emulsion hides part of it. In solio or silver printing, the squeegeeing hides the rest, for the pressure (both human and atmospheric) exerted on the paper to press it into contact with the smooth surface of the prepared plate, effectually forces the emulsion, soft with water, to be squeezed up into itself and against the hard plate, so that the top is one uniform, smooth, unhilly surface.

Now the thicker the coating of such a paper, other things being equal, the thicker will be the gloss, and the thicker this is, the smoother it will be. Consequently, although you may squeegee, say, portrait velox until you are tired, you will never produce such a gloss as you will get on solio. The emulsion is not thick enough. Now engravers will tell you that they prefer brown, glossy surface prints, from which to make half-tones, to all the black and white prints in the world. The reason lies, not in the color of the prints, but in the fact that the brown, glossy prints are always p. o. p. squeegee prints, and that the process of squeegeeing so effectually destroys the grain of the paper that the engraver can make almost as clean a plate from photographing it as he could from photographing the original. The color of the print, beyond the fact that it cannot be blue, has very little to do with the quality of the reproduction. Between a highly glossy velox print and a highly glossy brown solio, there would be no choice, by an engraver who uses his wits unless, indeed, one paper could have obtained more detail,—by which is meant half-tone,—from the negative than the other.

I am sure you are curious to know what velox looks like under the microscope. Well, it is rather disappointing, but it does not look like anything in particular when it is photographed, although it is interesting enough to the eye. Here is a photomicrograph of the edge of a stair,



PORTRAIT VELOX ENLARGED 25 DIAMETERS



EASTMAN SEPIA ENLARGED 25 DIAMETERS

printed in velox, made with a magnification of twenty-five diameters or six hundred and fifty times. It is much rougher than the solio and shows more spotting, due, I believe, to various impurities and foreign matter, but it is wonderfully smooth for all that. Close inspection of the original, however, will show some paper grains, which is what the engravers object to in asking for prints for reproductions. However, special portrait velox (which is the kind I used in this picture) has less grain than any of the other velox family (glossy excepted) and is usually used when sending prints to engravers for making half-tones. And in spite of the little grain that does show, your engraver, if he be honest, will admit that for most purposes he can make as good a half-tone from velox as from solio. Sometimes, if the negative is thin, a better piece of copy can be made from velox than p. o. p.,—but I am trespassing on the confines of another subject.

You will naturally want to know, when I speak of solio as smooth and portrait velox as having little grain, with what I am comparing them. If you will look at the last photomicrograph, you will see what is meant by a coarse, rough paper.

This is a photomicrograph, at twenty-five diameters, of Eastman's sepia paper, now so popular for enlarged heads and sketchy work. You will at once notice the mass of matted, hair-like filaments, which twine and intertwine like a morass of marsh grass. The chemicals which coat this paper sink into it on exposure and development, which is plainly seen in the microscope. They stain the paper for some depth and are not, like velox or other emulsion papers, retained in a comparatively flat layer. For this reason, which also applies to platinum, the paper has a "depth," as it is called, very pleasing to the eye. Really, this depth is an effect of light and shadow. The most minute object which can be seen casts a shadow. We are accustomed to think of a surface composed of minute objects, as smooth and shadowless, but such is not the case. The sands on the seashore, for instance, during a morning or afternoon when the sun is shining, have a velvety look, due to the multitude of little shadows, cast by the top grains of sand. You can't actually see the shadows, but every one knows how different in texture sand looks in sunlight and in shade. Platinum paper has its image composed of tiny particles of metallic platinum. These particles all cast little shadows, when viewed in the right light, and give a "pile" to the paper. Eastman's sepia paper has a "pile," too, but it is not a pile of metallic particles, but of a very rough paper, which is stained or dyed with the chemicals which form the image. One reason this paper looks so much more brilliant when wet

THEODORE EITEL LANDSCAPE STUDY

than when dry (although I presume there are others, such as the effect of water on the chemical constituents of the image) is that water swells the paper and makes each individual fiber larger and taller and so produces more of the "pile" or velvety appearance.

I should have liked to have taken a photomicrograph of a piece of paper, any kind, at a very high magnification, showing the grains of metal in the film as I showed the grains of silver in the negative. But such photomicrography requires the services of a special illuminating device. The picture must be made by reflected light; otherwise, I should just show more paper grain, as in the oiled solio print, and this special apparatus I have not access to. I can tell you, however, that the silver grains in a velox print look very similar to those in the photomicrograph of the rabbet edge of the plate, shown last month. All the slower papers have less reduced silver in their images than the faster papers and their emulsions are not so thick. The silver seems to be, as nearly as I can make out, for the difference between the support and the lighting, in about the same state of fineness and of the same color and character.

Next month, in the concluding paper of this series, I am to show you a few of the things the microscope sees in the dark room and will present some photomicrographs of crystals and endeavor to give you a physical reason for a chemical fact with which you are all well acquainted.

GERHARDT SISTERS
AMERICAN BEAUTY

THE PASSING OF THE SUMMER GIRL

AGNES LOCKHART HUGHES

I know a lane where the brier rose
  Leans o'er the old stone wall
And the scented blooms from an apple-tree
  Like tinted sea-shells fall.
There's a turnstile, too, 'twixt the winding lane
  And the meadow starred with white —
Sweet daisies that the lady moon
  Spilled from her boat one night.
Here the cornflower opens her wide blue eyes,
  And poppies flirt with the sun;
While all of the grasses are sparkling with gems
  That fairies from dewdrops have spun.
Ah! Yes, there's a brook; it ripples and smiles
  Past banks where the blue gentian peeps,
But the song that it croons to the violet, I ween,
  She safe in her little heart keeps.
Aye! This is the lane that memory paints,
  Where love's fairest blossom, grew;
For down by the turnstile I met a maid
  With eyes like the cornflower's blue.
Her cheeks were flushed with the pink of the rose,
  Her lips wore the poppies' red,
And sunbeams were playing at hide and seek
  With the curls on her golden head.
Lightly she tripped through the meadow gate,
  While the soft zephyrs kissed her brow;
Then she laughed, and her laugh was the song of
    the brook —
  Methinks I can hear it now!
But, alas, for the passing of summer's dream!
  We met and we parted, for aye —
Now lonely I walk here, in memory's lane,
  While she rides on the world's highway!

EDITORIAL DEPARTMENT

TRUST AND REASON

I would not always reason. The straight path
Wearies us with its never varying lines
And we grow melancholy. I would make
Reason my guide, but she should sometimes sit
Patiently by the wayside, while I traced
The mazes of the pleasant wilderness
Around me. She should be my counselor,
But not my tyrant. For the spirit needs
Impulses from a deeper source than hers.
And there are motives in the mind of man
That she must look upon with awe.

— WILLIAM CULLEN BRYANT.

It is, indeed, true that the spirit needs, as the poet says,

"Impulses from a deeper source than reason.
And there are motives in the mind of man,
That she must look upon with awe."

The average photographer, endowed with the gift of picture making, imagines himself a genius capable of producing masterpieces. He feels no sense of limitation, because his soul is so wrapped up in the vision of the picture before him, that no thought of the weakness of his own hand has yet come to him. But soon there reaches out an invisible hand, and then he realizes that he can go no farther. He can make his picture just so good—but alas! no better. Try as he will, he cannot shake off the fetters that bind him to mediocrity. Reason cannot help him. Only an appeal to the "impulses from a deeper source than reason" can furnish him with inspiration. Then it is he learns that the power to create, with the touch of genius, what he sees and feels, can come only from those

"Motives in the mind of man
That reason looks upon with awe."

BENVENUTO CELLINI

It is related that Benvenuto Cellini once designed a chalice, which he made of gold and silver, fit for the religious uses it should fulfil. And as he worked upon it and his love and skill grew with the work, he carved into it whole companies of angels and enriched it with every precious device until, like a flower, it became a thing of perfect beauty, and will ever be a matchless gift to the world. Yet to-day, four hundred years later, it is possible to define the laws of use and beauty that enabled the artist to create this masterpiece. There was first the law of proportion; by which the bowl, lip, and handle of this wonderful cup remained in the same relative scale with each other. Secondly, the law of symmetry which dictated its beauty of outline and proportion. Thirdly, the material out of which it was constructed and which suggested uses and methods of structure. Fourthly, the color, ornaments, and design were all elements of beauty as planned in harmonious relation with the purposes the cup was intended to serve. Add to this the skill, fidelity, and love of the artist, and with these guiding principles we have a combination that brings infinite beauty in any creation whether it be a silver cup, a marble statue, a painting, or a photograph.

THE PICTURES AT THE BOSTON CONVENTION

It may be safely asserted that the convention of the Photographers' Association of America, held at Boston, August 8, 9, 10, and 11, was, all things considered, the grandest ever held in the history of that organization. While everything moved with clock-like regularity and passed off exactly as planned, there were some features which for excellence and results achieved belong in the realm of perfection. It is to be sincerely regretted that such high praise cannot be accorded the usual display of pictures, especially because nearly every professional photographer of note in this country was represented. Not a few of these were seen at their best, while others appeared less advantageously than on previous occasions. There was also an uncommonly large amount of work that bordered on the commonplace, conveying the impression that professional portraiture had made no advance and that the valuable lessons taught during the past year had not been productive. This notion gained strength when one observed everywhere evidences of excessive retouching, by which otherwise admirable portraits were seriously impaired. Strangely enough, this artistic shortcoming was particularly noticeable in the work of well-known practitioners who seriously consider themselves artists. We were, further, much disturbed in observing the rage for striking backgrounds or, rather, the lack of judgment shown in their use. Some workers seem to have an absolute mania for resorting to the time-worn cloud effect, and it matters little whether the model is depicted sitting in a room, in the woods, or at the sea-shore. We firmly believe in the use of artificial backgrounds — they are indispensable for studio work. We have always advocated fitness, harmony and subordination in this respect. Most of the exhibits showed commendable taste in framing, but there were many instances of the utmost ignorance on this subject. In several cases dark sepia prints of generous dimensions were enclosed in wide, flat frames of a light brown hue, producing an effect ludicrous in the extreme. Gold frames were used indiscriminately and with disastrous results. Gold, in its various shades, is suitable for pictures of two or more colors, but, as a rule, does not harmonize with a monochrome, in whatever single tone that monochrome is printed. There is so much valuable and up-to-date literature on all topics relating to our art, that there is really no excuse for the existence of the drawbacks we have noted. One regrets that such things have not already been relegated to the past, and yet, if they were barred from our conventions, where, in our opinion, only the most favorable aspects of our art should be presented, the question of fair play would be raised by the malcontents. Personally we are not inclined to regard the disappointing character of the art-side of the recent Convention as a symptom of retrogression; far from it. To be sure we have labored incessantly and, we may say, successfully, in maintaining a high artistic standard among the craft, and are constantly striving to improve the same, so far as lies in our power. It is, perhaps, that we expected too much, and because the results were not on a par with our hopes, we were correspondingly disappointed. As we have already stated, the picture exhibit contained much that was praiseworthy and fully up to the latest demands along artistic lines. Certain prominent workers from the West, from some inexplicable cause, contributed sparingly of their productions, but their offerings gave proof of the powerful individuality for which their work is conspicuous. A portrait of Carl Gustav Waldeck by J. C. Strauss evinces the vitalizing energy and breadth of treatment which are the keynote of this artist's genius. The picture sums up the principles of art, and no analysis as to composition and chiaroscuro is necessary. Its very simplicity and directness of appeal tells the whole story. There is no mystery, no vagueness or attempt at evasion. The management of the scheme is healthy, virile, therefore natural and convincing. S. H. Lifshey was in his best vein, unconventional, yet pleasing in pose and lighting — a strongly marked individuality. A head of an old man by E. Goldensky was one of the gems of the entire collection and won much deserved applause. A. T. Proctor showed in a large number of prints sterling artistic qualities that entitle him to occupy a high place among the chosen few of the craft. His portrait of a stout, smooth-faced man seated in a chair may be ranked as one of the best achievements of American photographic art. James Woodworth Parker's portrait of

a blond-haired boy in a light suit stood out among the rest of his admirable collection by reason of its original pose and other strong traits, and easily held the attention of numerous admirers. Charles Wesley Hearn, the president-elect of the national body, was worthily represented by his "Dominican Monk," which was reproduced in the PHOTO ERA for August. The obvious merits of this masterpiece contributed not a little towards the personal popularity of its author. Frank R. Barrows, one of the proprietors of the Brookline Art Union, surprised his many friends with an exhibit, showing that the onerous duties of treasurer of the P. A. of A., which he discharges with rare judgment and fidelity, do not in the least impede the expression of his highly artistic temperament. Among those who have made rapid and genuine progress during the last few years are F. A. Frizzell of this city and Edward Fowler of Evanston, Illinois, whose artistic aspirations are justified by uncommon intellectual and technical ability. To the list of exhibitors whose work was relieved against a background of mediocrity, we must add the names of I. Benjamin, B. J. Falk (studio portraits in natural colors), Knaffl Brothers, Koshiba, George Van Norman, W. Neal Walden, Moses & Son, C. C. Pike, J. W. Porter, William Manahan, Jr., and the Boston contingent, John Garo, Henry Havelock Pierce, Morris Burke Parkinson, J. Evanoff, George H. Hastings. Among the few foreign contributors R. Duehrkoop easily carried off the honors.

ART STUDY FOR PHOTOGRAPHERS

George Bernard Shaw says: "Your Royal Academician thinks he can get the style of Giotto without Giotto's beliefs, and correct his perspective into the bargain. Your man of letters thinks he can get Bunyan's or Shake-speare's style without Bunyan's conviction or Shake-speare's apprehension, especially if he takes care not to split his infinitives. And so with your Doctors of music, who, with their collections of discords duly prepared and resolved or retarded or anticipated in the manner of the great composers, think they can learn the art of Palestrina from Cherubini's treatise. All this academic art is worse than the trade in sham antique furniture; for the man who sells me an oaken chest which he swears was made in the thirteenth century, though as a matter of fact he made it himself only yesterday, at least does not pretend that there are any modern ideas in it; whereas your academic copier of fossils offers them to you as the last outpouring of the human spirit, and, worst of all, kidnaps young people as pupils and persuades them that his limitations are rules, his observances dexterities, his timidities good taste, and his emptinesses purities. And when he declares that art should not be didactic, all the people who have nothing to teach and all the people who don't want to learn agree with him emphatically."

These crystalline statements of the great Irish dramatist are respectfully referred to the attention of the sapient editor of *The Photographer*, who foolishly insists that it is a waste of time to study and listen to Art talks at a photographic convention. The absurdity of his position is well explained by the last sentence in George Bernard Shaw's quotation given above. "And when he declares that art should not be didactic, all the people who have nothing to teach and all the people who don't want to learn agree with him emphatically."

There are two points of view, we maintain, from which one may be interested in Art in Photography. One considers primarily the esthetic value of a print in itself; the other contemplates the mental and moral status, the culture and refinement of the individual photographer himself. Ruskin and Morris, perhaps the two greatest art critics of modern times, both maintain that to get esthetic results uniformly, one must have the ethical conditions in the artist. In other words, that art cannot grow and thrive unless its roots are in fertile soil and its leaves spread in invigorating air. The editor of *The Photographer* represents the arid soil in which photographic art is sometimes struggling to thrive. But the very fact that there is a stir in the photographic art world and a general spirit of unrest or striving for better things gives us hope for the future. In spite of the attitude of *The Photographer*, we still believe in art study for the photographer.

THE ROUND ROBIN GUILD

Conducted by Elizabeth Flint Wade. Specially designed for the amateur photographer and the beginner. Membership may be obtained by sending name and address to the PHOTO ERA.

"To-morrow, didst thou say? TO-MORROW?
It is a period nowhere to be found
In all the hoary registers of Time."

We all know this to be true, yet we continually say, "To-morrow we will do this or that!" and, "when to-morrow comes, we answer still to-morrow."

The National Historic Picture Guild has stopped saying "To-morrow!" Its motto is "To-day!" and to-day we shall carry to glad fruition all the hopes which have so long inspired the members of this important association.

You would like to know something about this Guild? Ah, you are newcomers into our ranks, and as such should immediately come in touch with our work along this important line.

The National Historic Picture Guild is engaged in the work of making a pictorial record of the historical places, etc., of the nation, for the purpose of preserving to posterity as complete a pictorial record of our country as possible.

The privilege of membership is extended — without fee — to every person interested in preserving in pictorial form the historic landmarks of America.

The complete collection will be stored in the Smithsonian Institution at Washington, the director, Mr. S. P. Langley, having accepted the charge and expressed his interest in seeing the work completed. The headquarters for conducting the work is in Boston, and the PHOTO ERA is the official organ of the Guild.

To carry on this work to a successful finish the Guild depends on the assistance of amateur photographers in every part of the Union, and any amateur who can make a good negative and is in a position to make one of historic interest is invited to join the Guild and contribute his mite to what will make a very important whole.

All pictures are forwarded to Boston, where they are verified, classified, and made ready for the completed collection. All questions in regard to the work will be answered from headquarters at Boston, care of PHOTO ERA.

The interest and service of some of our best photographers, both professional and amateur, have been enlisted in the work, and we have already a notable collection of prints.

The Guild was instrumental in the saving of the Paul Revere house in Boston, thus preserving the real as well as the pictorial semblance of this most interesting landmark.

Patriotic societies are actively engaged in preserving, as far as possible, all historic relics, and of marking with tablets such places as have been the scenes of historic deeds, but of which all visible traces are lost.

Many of these societies have expressed their deep interest in the work carried on by the Guild, and have signified their willingness to assist the work in any way practicable.

If you are not already a member of the Guild, join now before it is too late to be associated with a work which is to be the pride of the members when completed.

Do not delay in sending in your application for membership, and designate what particular locality you will be able to picture for the collection. You cannot unite with a more important body, nor one with more ambitious and higher aims.

RETOUCHING PLATINOTYPE PRINTS

AMONG the prints sent to the monthly competitions of the Round Robin Guild perhaps two thirds are made on platinotype paper. Many of these platinotype prints have been worked on either with brush or pencil, or in photographic parlance, have been retouched. In some cases the work has been done very skilfully, and in others so crudely as to disfigure, rather than to improve, the print.

When a print may be improved by retouching there is no reason why it should not be done, and there is also no reason why the amateur cannot learn to do it artistically and skilfully.

The texture of platinotype paper is admirably adapted for brush work. The mediums used are lampblack and Payne's gray for the black and white prints, and lampblack and warm sepia for the sepia prints, using Windsor and Newton's moist water colors.

One must know just how much color to take in the brush and what depth of color to use, and the beginner should practice on spoiled prints before attempting work on a good print. The paper absorbs moisture quickly and greedily, and once in the paper it is not easy to remove. In applying color always keep a brush in clean water so that if too deep a color has been put on it may be washed off at once with the clean brush charged with water.

In retouching black and white pictures mix on the palette or on a china plate three or four different shades or tones of gray, also one or two of

Payne's gray. The light tones are to be used on high lights and on white draperies and the deeper colors in the shadows.

The first thing to do to a print is to block out all the spots. Take a little color on the brush of the shade which corresponds with the surroundings, the deep for the shadows and the lighter shades for the lighter portions, and touch the spot directly in the center with the color. It will spread to the edges but will not overrun them, being held back by the chemicals in the paper. Let each spot dry before touching it again. If the tone is not quite deep enough, repeat the process till the spots have been brought up to the right tone.

Oftentimes black spots will be found in the texture of the paper. Where these occur in the heavy shadows it is well to let them remain, as they are scarcely noticeable; but when they are found in the lighter portions of the print, they must be removed. To do this, take a slender penknife, very sharp at the point, and inserting it under the speck, take it out of the paper. Do not try to scrape it out, simply lift it out on the point of the knife as if you were removing a sliver. Retouch the places and the blemish disappears.

In portraits the dress must be in such subdued tones that no high light or spot of light distracts the eye from the face. If the gown is white, the shadows will probably need deepening and the high lights toned down. To do the latter, take a rather wide brush, half an inch wide, dip it in a diluted mixture of the color and wash it quickly and evenly over the paper, letting it cover shadow as well as light, thus avoiding any demarcation. If one wash is not sufficient, wait until dry and apply a second in the same manner. Jet trimmings or ornaments that have caught the high lights must be carefully toned down. In portraits of gentlemen the high polish on collars and cuffs make them very conspicuous objects. These must be washed over carefully, toning the strong high lights until they do not obtrude themselves on the notice.

The background may need some retouching, or it may need deepening in color. In this case take a large brush heavily charged with color and wash over the background in broad washes, using immediately a brush dipped in clear water to smooth and even the color. A second wash may be applied when the first is dry, should a still deeper tone be desired.

Strong high lights on the hair must be toned down; and if the subject has gray hair,—which photographs always lighter than it really is,—a wash of color over the hair will give it the tone nearest approaching the tone of the hair in the original. The high lights on cheek, forehead, and nose must be subdued if they come out too strong in the print.

In regard to the eyes, unless one understands drawing it is well not to meddle with them. The shadows may be strengthened a little, but one must be very careful in touching the brush to this part of the portrait; for, unless well done, one is apt to destroy the whole expression of the face.

Landscapes are much easier for the beginner to work on than are portraits. The same care must be taken in matching the color of the print and in applying the washes. Most landscape prints require, and are vastly improved by, a little skilful retouching.

For sepia prints, use warm sepia mixed with enough lampblack to match the color of the print. Mix enough to finish one print. To match, take some of the color in the brush and put it on the margin of the print. Let it dry, and one can see at once if he has mixed the right color.

Make a study of lights and shadows, learn to use your brush, and you will have no difficulty in finishing your platinotypes in a very artistic manner.

PLAIN PAPER

In the search for an artistic printing medium one is apt to overlook the inexpensive plain paper on which may be made most beautiful prints, rivaling, if not equaling, the more expensive papers.

The term "plain paper," as used in this article, means paper which has not been sized, and a paper which is free from chemicals which would affect the sensitizing solution. Such papers may be found in Rives' photographic paper, in Whatman's drawing paper, in Michallet paper, Ingres paper, and other high-class drawing and water-color papers. All these papers come in several grades of finish, from the smooth to the heavy rough, so that there is a wide range of choice as to a suitably finished paper for any style of negative. They also come in soft tints or tones which still further widen their scope.

The paper is first salted and then sensitized with a plain solution of nitrate of silver. One may do the salting one's self or have it done at the dealer's, the latter being perhaps the simplest way. For those who wish to salt their own paper the following directions are given: Make up a bath of water 30 oz. in which has been dissolved 30 grains of gelatine. If the paper is very porous, double the quantity of gelatine. To hasten the dissolving of the gelatine use hot water. When cool add ½ oz. of common salt. Use a large porcelain tray for the salting process and float the paper on the bath till well saturated, then drain and pin up to dry. Salted paper will keep for a long time, but it always works better if used when freshly salted.

The sensitizing solution is made of 240 grains of nitrate of silver, 4 oz. of water, and 60 grains of citric acid. The sensitizing of the paper may be done with a brush or by floating on the solution, the latter way giving better results, unless one is very skilful in brush manipulation. Mark one

side of the paper lightly with pencil so that when sensitized and dried the right side may be easily distinguished.

Float the paper, one sheet at a time, face downward on the bath for about three minutes, drain and pin up by the corners to dry, of course drying in a dark room.

This is a printing-out paper and the printing should be only a little deeper than that required in the finished print. Prints should be toned immediately after being made, in order to secure the best results.

The prints may be toned in any bath suitable for silver prints, either the combined or the separate bath, but the prints which really give the most satisfaction are those in "Red Salts" or chloroplatinite of potassium, — reddish crystals which must be kept from the air, as they absorb moisture and quickly dissolve. It is wiser to buy these salts in small quantities or they must be kept in glass-stoppered bottles. Make up a stock solution of 15 grains of the chloroplatinite, a bottle containing this amount costing 50 cents. Dissolve in 4 oz. of water and mark "Stock Solution." Prepare the toning solution by taking 1 oz. of the stock solution, 4 oz. of water and 5 drops of nitric acid.

The bath tones quickly and the prints assume a very beautiful red-brown color, the shadows being full of detail, while the whites are soft and clear in tone. As soon as the prints have reached the desired tone, rinse in clear water and transfer to a weak bath of soda carbonate to stop the toning and preserve the color. They are then placed in a fixing bath made of 1 oz. of hypo to 10 oz. of water. They should remain in the fixing bath for ten minutes, then be washed well to remove all traces of hypo.

It is very little trouble to prepare the plain paper, and if the salting process is done for one, it lessens the labor a very appreciable amount. Once having used the plain paper the amateur will be sure to resort to it when he wishes something specially fine. Prints made on the plain paper are permanent if one takes the precaution to have them well washed from the fixing bath.

Will any of our members who try the plain papers write to the Guild and tell of their success?

ANSWERS TO CORRESPONDENTS

SARAH L. LUTHER. — Yes; all prints sent to the Round Robin Guild competitions should be mounted, and each mount should bear the name and address of the sender. Oftentimes a collection of prints is sent with only one of the mounts marked, the others being left blank. Then, unless the receiver takes the precaution to label each print, there is no means of identifying the sender, as of course the prints for the competition are all put together until the competition closes. They are then examined, the best pictures being selected without regard to the maker, the merit alone being the guide to selection.

M. G. NORTON. — Your prints have been received and entered in the competition. If they do not win prizes, will either send criticism by mail or, as you suggest, will give it in "Answers to Correspondents."

CAROL G. — If your prints continue to tone after putting them in water, place them after fixing in a stop bath made of one ounce of salt to one half gallon of water. This will immediately check the toning. They should remain in this bath five minutes, then washed well in running water.

BERTHA E. — The yellow stains on your gaslight paper prints are probably either due to insufficient washing or fixing; to the print not being completely immersed in the developer at once, or from not moving the print when it is first put into the hypo.

FRED. F. H. — You can buy cover-glasses for lantern slides with mats and gummed binders already attached, which simplifies the finishing of the slides very materially. They are not much more expensive than the plain cover-glasses.

J. T. R. — You can reduce the overprinted platinum prints, but the process is not advised, as the chemicals usually injure the paper and destroy the permanency of the print. It is far simpler and far more satisfactory to make another print and get a correct exposure, rather than to experiment with a reducer for an overprinted picture.

DENNIS R. — To give a platinotype print the yellowish color of an old engraving, dip it while still wet into a solution of strong tea or coffee, the latter being preferred. The coffee must be very strong. Leave the print for at least ten minutes in the coffee. A one per cent solution of bichromate of potash will color the paper a yellowish brown tint which is very pleasing. Dip the print in the solution, rinse it slightly, dry in the dark, and then expose it to the light.

S. L. HENDERSON. — No; your wide-angle lens is not a proper lens for landscape work, because it renders objects in the distance much smaller in proportion than those in the foreground. A long-focus lens gives truer reproductions, and the pictorial effect is of course far superior.

HAROLD M. — The reason why metol hydrochinon developer is to be commended for landscape work specially, is because by combining the two developing agents one gets results not possible when either is used alone. Hydrochinon is a slow-working developer and does not bring out the shadows until the high lights are well out, while

metol works very quickly, bringing out the shadows directly after the high lights become visible. By combining the two one gets almost an ideal developer for landscape work. You will find formulas for metol hydrochinon developer in the PHOTO ERA for February, 1904, Round Robin Guild department.

CAROLINE W. — Try printing from the negative by placing over it during printing a sheet of ground glass or a sheet of fine tissue paper, onion skin paper being preferred. This method will improve the printing quality of your negative.

JAMES P. O. — By "stand development" is meant standing negatives on edges in a tank and filling the tank with very weak developer. By this method one may set his plates to developing and leave them for a longer or shorter period of time, according to the dilution of the developer. If very weak, one may put the plates developing at night and let them stand until morning. If on examination some of the negatives show over or under exposure, these negatives may receive further treatment according to their deficiencies. A negative correctly exposed, or nearly so, will be found to be developed ready for fixing.

NOTES AND NEWS

THE PHOTO ERA CONCERT AT JORDAN HALL

THE complimentary concert, planned and carried out exclusively by the PHOTO ERA under the special direction of Mr. Wilfred A. French of the editorial staff, and tendered the members of the Photographers' Association of America and their friends at the national convention at Boston, August 10, was unanimously declared a grand success. Given in Jordan Hall, in the New England Conservatory of Music, a beautiful auditorium consecrated to the Muses, and participated in by musicians of distinguished ability, the occasion proved to be an artistic musical treat of the highest order. As admission to this concert was only by ticket, issued at the convention hall upon personal application, the audience consisted entirely of lovers of music, who completely filled the spacious auditorium and, by their appreciation and enthusiastic expressions of approval, encouraged the artists to present their very best efforts, and this in spite of the prevailing high temperature. In making up the program, which is given here in full, it was not deemed necessary to deviate in the least from the high classical standard of the concert given under the same direction at the New England Convention of 1902, and the results speak volumes for the artistic intelligence and good taste of the ladies and gentlemen of the convention who were present. In a concert where all the artists did so well, it were invidious to single out any one for special praise. Sufficient to say that the vocalists, Mrs. Bertha Cushing Child, Miss Josephine Knight, and Mr. M. J. Dwyer were in superb voice and quite in the vein, and the instrumentalists, Miss Thompson, Miss Berry, Mr. Gorodetzky, and Mr. Kugler, were keyed up to concert pitch, all succeeding at the very start in establishing that sympathetic bond of understanding between themselves and the audience, which is so essential to an ideally artistic success.

PROGRAM

PART ONE

POLONAISE, E major.....*C. M. von Weber*
Miss Edith Thompson

Air from "SAMSON AND DELILAH."..*Saint-Saëns*
Mrs. Bertha Cushing Child

ANDACHT (Devotion)..*William Lyman Johnson*
Mr. Samuel Gorodetzky, Miss Annie Berry and Mr. Walter Kugler

(*a*) BECAUSE..... *Guy d'Hardelot*
(*b*) THE SWEETEST FLOWER.....*Lieber*
Mr. M. J. Dwyer

(*a*) OUVRE TES YEUX BLEUS.....*Massenet*
(*b*) LA BELLE DU ROI.....*Augusta Holmes*
Miss Josephine Knight

PART TWO

LIEBESTRAUM, A flat.....*Liszt*
Miss Edith Thompson

(*a*) FAIRY LULLABY.....*Mrs. H. H. A. Beach*
(*b*) JUNE.....*Mrs. H. H. A. Beach*
Miss Josephine Knight

IRISH FOLK SONGS —
(*a*) An Irish Lullaby
(*b*) An Irish Love Song
Mr. M. J. Dwyer

(*a*) HYMNE À EROS.....*Augusta Holmes*
(*b*) NOEL D'IRLANDE .....*Augusta Holmes*
Mrs. Bertha Cushing Child

REVERIE.....*Vieuxtemps*
ELFENTANZ.....*Popper*
Mr. Samuel Gorodetzky

Quartet from "RIGOLETTO".....*Verdi*
Miss Knight, Mrs. Child, Mr. Dwyer and Mr. DeAndria

AMERICA. "My Country, 'tis of Thee."..... .....*Arthur Edward Johnstone*
Miss Knight, Mrs. Child, Mr. Dwyer, Mr. DeAndria, and the audience

NOTES AND NEWS

TO THE MEMBERS OF THE PHOTO-SECESSION: —

The Council of the Photo-Secession had planned to hold, in the city of New York, early next spring, an exhibition consisting of the very best that has been accomplished in pictorial photography throughout the world, from the time of Hill, the father of pictorial photography, up to date. Many of the prints had been selected for this purpose, but owing to the impossibility of securing at any price adequate gallery accommodations during the desirable New York season, this exhibition must be deferred.

The Photo-Secession, for the present thus unable to hold the proposed big exhibition, has determined to present in detail some of the work which had already been selected and which would have been embraced therein, and for that purpose has leased rooms at 291 Fifth Avenue, New York City, where will be shown continuous fortnightly exhibitions of from thirty to forty prints each. These small, but very select, shows will consist not only of American pictures never before publicly shown in any city in this country, but also of Austrian, German, British, French, and Belgian photographs, as well as such other art productions, other than photographic, as the Council of the Photo-Secession can from time to time secure.

It is planned to make these rooms headquarters for all Secessionists, and to open them to the public generally without charge, upon presentation of a visiting card. The exhibitions will commence about November 1, All Saints Day, with a collection of work by Secessionists, to which all Members, Fellows, and Associates are invited and urged to contribute. The plan of decoration of the rooms is such that it is deemed in the interests of harmony to show the prints under large sheets of glass and you are requested to forward your pictures, unframed, to George F. Of, 3 East 28th St., New York City, charges prepaid. You are assured that at least one of your pictures will be hung, and as many more as the Exhibition Committee my select and as our wall space can accommodate. All prints must be delivered before Oct. 20, 1905.

An effort will be made to show the photographs in a manner worthy of Secession methods and generally to make the rooms as attractive as possible to all art lovers, who will find there, besides the exhibitions, art magazines and publications, foreign and American. The Exhibition Committee will undertake to negotiate sales in behalf of the owners of the pictures exhibited, charging a commission thereon of 15 per cent for the benefit of the Photo-Secession treasury.

As the members can well be able to imagine, this undertaking entails numerous running expenses, and the Council requests the many delinquents to forward their annual dues to the Director at once.

The Council relies upon each and every member to cooperate in the work of the Secession, not only by contributing prints, dues, and labor, but by trying to interest his friends in our work and the cause for which we stand. These exhibitions will not be in any sense local, but are intended to appeal to all pictorialists and art lovers, "without regard to race, color, or previous condition of servitude."

ALFRED STIEGLITZ.

MOST people celebrate birthday anniversaries by receiving gifts; to the generous is reserved the privilege to celebrate by bestowing them. Mr. J. J. Bausch, senior member of the Bausch & Lomb Optical Company, recently celebrated his 75th birthday by giving each of 1200 employees an extra week's pay. This generous act on the part of Mr. Bausch, although a personal matter, is one of a series that marks the liberal and progressive policy of the company, which has resulted in the most cordial relations between the firm and its employees. We wish Mr. Bausch many more happy birthdays.

THE remarkable success attending the use of Di Nunzio platinum paper for exhibition prints is attracting considerable attention just at present in photographic circles.

At the recent Boston Convention of the Photographers' Association of America many of the most striking pictures in sepia were on this justly celebrated paper. The qualities of softness of tone, of brilliancy and color so essential for a successful print are invariably found where this paper is used.

Among the Convention pictures reproduced in this issue, the best portraits are on Joe's paper and we extend our congratulations to Mr. Di Nunzio because his success is well deserved. It is largely due to his persistent pluck and energy in maintaining a high standard in his product in spite of all competition. Honesty, intelligence and fair dealing is his motto, and it wins every time, as he has successfully demonstrated.

AMONG the newer additions to the photographic supply trade in Boston, is the new store of Percival Carmichael at 13½ Bromfield Street, succeeding the old firm of Henry D. Noyes & Co., dealers in high-class stationery goods. Mr. Carmichael is one of the younger generation of business men, but is full of energy and enterprise. He will carry a full line of high-grade cameras and the most complete assortment of Goerz lenses and shutters ever shown in New England. He will also carry a full stock of Lumière plates and a varied assortment of photographic films and papers. Our readers can be assured of prompt and courteous treatment in all their dealings with Mr. Carmichael, and all customers looking for photographic advice and information will be gladly received.

THE C. P. Goerz' Optical Works, 52 Union Square, New York City, announce a catalogue cover competition, for which $300 in cash prizes is offered. The winning picture will receive $150 in cash, the first prize, and will be used as a cover design for the new Goerz catalogue. The inducement of $300 in prizes ought to secure the participation of good workers in this competition, while the smaller prizes, eight in all, may prove attractive to those who have some diffidence as to their ability to compete for the first prize. Mr. Alphonse Mucha, Alfred Stieglitz, and Joseph T. Keiley have been secured as judges.

The names of Messrs. Stieglitz and Keiley are too well known to all those interested in pictorial photography to need further introduction. Mr. Alphonse Mucha, though his name may not be so familiar to many of our photographic friends in this country, is a painter of universal reputation, recipient of several foreign orders, and for many years Director of the celebrated French Art School bearing his name. Mr. Mucha is to-day one of the recognized leaders in modern decorative art and poster designing.

As the competition closes October 31, those who desire to compete should send for the conditions at once.

IN mentioning the lens manufacturers, in our September issue, who exhibited at the recent convention in Boston, we omitted to speak of the fine display of Zeiss lenses shown by E. B. Meyrowitz of New York. This firm also made a feature of the Compound Shutter, one of the best and most compact pneumatic shutters on the market.

IT is with regret that we inform our readers of the death of Mr. Wm. J. Hazenstab, Sunday, August 20, at his home in St. Louis. Mr. Hazenstab has been identified with photographic interests practically his entire life, and except for a few short intervals, has been connected with the H. A. Hyatt Supply Co. since 1874. He was well known and respected, and will be greatly missed by his many personal friends.

MR. J. EDWARD GREENE, formerly of Boston, Mass., is now established in Pasadena, Cal., having rented the entire second floor of the new Platt-Pyle Block for photographic purposes. We sincerely hope that the refined and striking individuality of his portraits, so much admired in the Hub, will find ready and permanent appreciation in his new sphere of activity.

THE Photographic Section of the Academy of Science and Art of Pittsburg held its first annual exhibition September 15 to 23. That the publicity given to this exhibition was widespread is evidenced by the fact that Wilfred de Sain, Bey, Chief Private Photographer to H. I. M., the Sultan of Turkey, having seen the announcement in the PHOTO ERA, sent three photographs to be hung. Although it was announced that entries would be limited to workers living within one hundred miles of Pittsburg, the three photographs were exhibited complimentary to the Bey, and to do him justice they compared very favorably with the other work on the walls; this, notwithstanding the fact that the standard set by the leading workers was so high that we may in future look to the annual exhibition of this society as one of the art events of the year. The pictorial side of photography predominated in this collection of pictures, and, with but a few exceptions, the exhibits were notable in every respect.

DEUTSCHE KUNST UND DEKORATION (German Art and Decoration). An illustrated monthly devoted to modern painting, sculpture, architecture, also art in the home, the crafts and industrial arts. Published in folio form by Alexander Koch, Darmstadt, Germany.

This publication, which has no exact equivalent in this country or abroad, would seem to cover the artistic needs of a cultivated community, and for this reason cannot fail to be welcome in the home or the studio of every person of taste and culture. It appeals alike to the artist, the student, the amateur and the layman. Its up-to-date articles on the fine arts, the industrial arts, including decoration of every kind, in the workshop or at home, together with its numerous intelligently selected and admirably executed photographic illustrations, evincing pronounced and refined taste, constitute a publication of uncommon attractiveness. The fine arts, especially all kinds of artistic decoration, are always treated with skill, dignity and comprehension. *Deutsche Kunst und Dekoration* for August is almost entirely devoted to the furnishing and decoration of the home, with seventy large half-tone illustrations of the display of furnished apartments which is a conspicuous feature of the vast department store of A. Wertheim in Berlin. The foremost architects, designers and decorators of the German Empire have collaborated in furnishing complete models in actual size of every apartment of an entire residence, each scheme being complete to the minutest detail, and the results are a revelation of originality of design, harmony and taste. To persons who are interested in the beautifying of the home and long for fresh ideas along these lines, we commend this interesting German monthly. The illustrations are so distinct and complete that a knowledge of the German language will not be found indispensable.